

Post Recording: Alternate Looping Procedure

THE PROCESS KNOWN as looping to obtain accurately synchronized sound in post production, especially dialog, is a rather common practice

But there is more than one way to skin this cat.

The chief complaint with ordinary looping is that the background sound does not match that of the original take.

That can be solved in the following procedure. It is used with long and medium shots where several actors are speaking and the mics are too far away to record their voices satisfactorily.

In this simple procedure the actors are asked to rehearse the scene several times, at least half a dozen, but the more the better. Perhaps the camera grinds away on the last couple of runs.

As a wrap of the visuals is called, the crew now moves in with microphones placing one close to each actor and positioning it to get the best quality recording of that actor's voice. Now the scene is played but the camera does not run. The sole emphasis is on recording the dialog.

If sufficient rehearsals have been made, the timing of the dialog will usually fit the actor's lips in the previously photographed scenes. If random access disc based audio technology is used, a person experienced with this equipment can move words forward or back as may be necessary, but it is surprising how many times the dialog take will fit the visuals so close to perfect sync

that no editing is necessary. It works great with scenes 5 seconds in length or less. On longer scenes a bit of sound track editing may be necessary.

This system insures the same background sound, if any, as was recorded on the original take. The normal looping process does not do this.

Sometimes two microphones are used, the second one being placed some distance away from an actor. It will do a better job of recording loud screams and yelling than the closer mic which may give badly distorted sound. The take from both mics is often mixed and used.

Primary pitfall of the system is that actors will tend to play to the mics. Their voices lack the intensity, clarity and emphasis exhibited during the takes. This is why several rehearsals before the camera rolls are so important. The actors should be told to speak loudly, the same as they did during the takes and forget the microphones now placed close to them.

It should be obvious that the mics should be moved in as quickly as possible after the final take with the actors remaining in their places. The actors' lines are still fresh in their minds.

The actors and assistants may object to the time taken in this procedure but it should be quickly pointed out that it eliminates their all having to get together at a later date for a special sound recording session. This procedure can be used with many sound situations.

AMPS

Movie Makers

Dedicated to the Interests of the Serious Motion Picture Maker

VOL. 5

SEPTEMBER-OCTOBER, 1995

NO. 5

254 Entries Sets Modern Fest Record

Are Trends in 66th Fest Indicative of the Future?

*By Robert Makara
Festival Director*

IF THE RESULTS of our festival this year are any criterion, then the composition of festivals is changing. Most noticeable trend is in the ratio of fiction (dramatic fare) to documentaries.

In the recent past the propor-

WINNERS' LIST PAGE 6

tion has been about equal, but this year 135 works of fiction were re-

FESTIVAL

Continued on page 7

AMPS Joins UNICA, World Wide Motion Picture Group

The Society has been invited to join the Union Internationale du Cinema Non Professionnel (UNICA) and has accepted the invitation.

UNICA is a film and video organization composed of non-professional film and video federations around the world. Only one federation in a country may belong.

Today there are 31 members in 31 countries. AMPS will make it 32.

Of primary advantage to AMPS mem-

UNICA

Continued on page 4

IS SECOND ONLY TO THE 1968 FESTIVAL WHICH HAD 280 ENTRIES

AS INCREASING numbers of people are using video, festivals are being swamped with entries, and AMPS got a dose of it this year with a total of 254 motion pictures. (Seven were received after the deadline and were returned to their makers.)

The total is the highest since 1968 when a record number of 280 was received (and they were all on film - no video in those days.)

Entries came from nine foreign countries, Canada leading with nine and England seven. The others were Japan, Germany, Hong Kong, France, New Zealand, Norway, and Monaco.

Of the top ten, one came from England and two from Canada. Among the remaining seven, four came from the east coast. One from Oregon was the only winner west of Texas.

Again a club entry from

ENTRIES *Continued on page 5*

Movie Makers

Dedicated to the interests of the Serious Motion Picture Maker

Vol. 5 SEPTEMBER-OCTOBER, 1995 No. 5

MOVIE MAKERS is published bi-monthly on the 25th day of even numbered months by the **AMERICAN MOTION PICTURE SOCIETY** and features news and articles of interest to the serious motion picture maker, video or film.

Subscription price per year, \$3.95; Canada, \$5.50; Foreign addresses, \$6.50, all payable in U.S. funds or equivalent. News and articles welcome. Articles may be copied when the source is given. Back copies available at 70¢ each postpaid. Send orders to: Box 4034, Long Beach CA 90804.

George W. Cushman, Editor

The **AMERICAN MOTION PICTURE SOCIETY** is not connected with any other organization, society, club or association. Dues, per individual, \$1 per year. The Society does not offer dual, club, nor group memberships. The Society is a member of UNICA. Address correspondence to the Society, Box 4034, Long Beach, CA, 90804, USA. Fax (310) 498-0105.

Officers of the Society: President, Robert Makara, Warren, Michigan; Vice-Pres. Mike Trippiedi, Champaign, Illinois; Sec-Treas. Howard Lewis, El Cajon, California. Directors, Margaret Connealy, Chicago, Illinois & Harold Cosgrove, Niagara Falls, Ontario.

SOCIETY REPRESENTATIVES

CANADA: Margaret Chamberlain, 2701 Arbutus Rd., Victoria, B.C. V8N 1W8

NEW ZEALAND: George Shannon, 107 Ballanca Street, Gisbourne.

Editorial Comment

At the present time there are 40 makes and models of Hi8 video cameras on dealers' shelves. This indicates the broad scope of video activity in this tape format.

Sony leads with 11 models, Cannon has 6, Hitachi, Minolta and Nikon with 4 each.

All are similar. CCD pixels in most are 270,000, less than half a dozen have 470,000. Zoom range in most is 12:1, with six at extended range of 36:1. Strange to note, however, that none has a manual override on exposure.

Price range: Samsung's \$549 to Sony's \$1600. Average: \$900.

Ampex

(Editor's note: This is the 26th in a series of articles on the subject of judging films and videos in Festivals and Competitions.)

THIS IS A TRUE STORY.

It happened many years ago when the term "high fidelity" was first used to describe sound recordings that had excellent quality.

It was at the time when Ampex sound recorders were considered the best money could buy. Radio and TV stations were installing Ampex equipment. Many experts believed Ampex was the finest sound system available at that time.

A fellow we'll call Andrew, though that wasn't his real name, entered a film in a competition. It was a documentary on the Hawaiian Islands and appeared to be a film he shot while vacationing there.

The film depicted many of the usual sights a visitor to the islands encounters including hula dancers, the volcanoes, white sandy beaches, pineapple fields, resort hotels, and so on.

After editing his footage he realized he would have to add a sound track. He decided to use only music. Apparently what he had done was to buy an album of Hawaiian music and started playing it on side one and going straight through to the end without a break of any kind.

While his footage was excellent, sharp, well exposed, with a pacing that indicated he was no novice to film editing, his mismatch of the music left a lot to be desired. In fact it was this error in the mu-

sic track that caused the judges to give his entry a low score.

In those days entrants were allowed to attend the judging sessions and when Andrew learned his Hawaiian epic did not score very well he went to one of the judges and asked why not.

The judge was sincere and told him he could not give his film a very high mark because of his music.

"My music," Andrew screamed, "but it was recorded on an Ampex!"

Yes, the quality of the music was, indeed, high fidelity, but the music didn't match the action. There didn't seem to be any attempt to score the tempo of the melodies with the subject matter. Andrew had done well with his footage, but it was clear he knew nothing about selecting the right music to keep step with what was being seen.

Quality of recording is to be expected, but it is not nearly as important to a picture as that it correctly supplement the action on the screen. Movie makers who want to win competitions must give as much consideration to their sound track as they do to the visual part of their production, yet it must be remembered that the visual portion of a picture is always the dominant factor. Sound, no matter how good, is always a secondary consideration.

The Best Directors

"The creators of entertainment media today rely more on visual images and less on words to communicate their message. The ability to tell a story visually has always distinguished the best directors."

UCLA Catalog of Summer Classes in Film, TV and Video, page 25

Fall Meetings Update

AMPS will have a minimum of five screenings, maybe more. The following are definite:

SEPT. 14 8 p.m. Club's Screening Room. 205 N. Main, Clawson, Michigan. Host: 8/16 Film/Video Movie Makers Club.

SEPT. 20. 8 p.m. Divine Child High School, 1001 N. Silvery Lane, Dearborn, Michigan. Host: Michigan Movie Makers.

SEPT. 28 730 p.m. Joslyn Adult Center, 1301 Olive, Burbank, California. Host: LERK Movie Club.

OCT. 10. 730 p.m. Club's Screening Room, 5831 Centinela Avenue, Los Angeles, California. Host: Los Angeles 8mm Club.

OCT. 26 7:30 p.m. Photo Arts Bldg., Balboa Park, San Diego, California. Host: San Diego Moviemakers Club.

TBW 40th Festival. Villa Hotel, San Mateo, California Sept. 17-19. Details; Marjorie Trogdon, 646 Oneida Drive, Sunnyvale, California 94087-1849.

SAVAC Annual Convention Niagara Falls, New York. New Sheraton Fallsview Hotel, Oct. 16-18. Details: Harold Cosgrove, Box 474, Lewiston, NY. 14092.

SCCA We have received no official information but have heard the dates are October 16-18 in Hamilton, Ontario. We have heard nothing further.

SMALL POLICE VIDEO CAMERA

A video camera so small it can be mounted on a policeman's badge is now available for law officers. In fact it has already been tried in a few police departments. Civil groups were quick to criticize until they realized the camera could also catch police brutality. The camera connects to a belt transmitter sending signals to a recorder in the squad car.

Electronic Crossovers Used To Erase Unwanted Hum

By Gregory Raw

BRIAN GUBLER'S presentation on How to Produce a Personal History on Video at the Society's Convention in Park City, Utah, last fall had quite an impact on several listeners. A number of them have proceeded to make such a video.

I was recently asked to help a friend on such a project. He had some reel-to-reel audio tapes of family members. His plan was to use an audio segment over a picture of the person speaking.

Unfortunately the old recordings had a loud hum and my present equipment wouldn't eliminate it.

So I tried an electronic crossover, a device that divides the audio signal into two or more frequency bands. Low band goes to the amplifier for the bass speakers and the high band will go to the amplifier for the horns. The crossover point is where the lows stop and the highs begin.

In some units the frequency is adjustable. I set my crossover point for 120Hz.

Since this was a stereo unit I took the high band output of the first crossover and put it through the input of the other crossover and this reduced the hum by 48db. While not perfect, at least the voice was easily heard above the hum.

Simple electronic crossovers are available for \$150 to \$200, or maybe you have a friend who will lend you his. They are worth trying when you have projects that contain low-end rumble problems.

UNICA

(Continued from page 1)

bers is that they can now enter the UNICA Annual Competition which in the past has been an impossibility because only members of a UNICA Federation can submit their work. Any American film or video maker can now participate by first joining AMPS thus making him eligible to compete.



Members wishing to enter will send their entry to AMPS' annual festival competition from which the winners will be submitted

to UNICA where they will then compete for the top awards with the winners from other federations.

UNICA was founded in 1937 at the World's Fair in Paris, but meetings of movie makers had been held annually in various cities of Europe since 1931.

The purposes of UNICA are to promote film and video making as instruments of international communication, to support international cultural cooperation, to achieve recognition for the independence and freedom of expression of member federations, and to represent its member federations at UNESCO where UNICA is a member of the UNESCO council.

An annual meeting is held in various countries. This year the Congress is in Bourges, France, August 18-27. The 9 day program will consist largely of showing the winning pictures from the various federations in each country. AMPS was asked to submit some of our winners this first year to compete in UNICA's 1995 competition, and a selection of our winners has been sent.

As far as is known, AMPS is the first American movie group to ever become a member of UNICA in its 57 year history.

FORM FIRST, THEN CONTENT

One of the faults of today's movie makers is they think only of content and not how to present it. Artists discovered eons ago any art has its proper form and not until it is thoroughly understood should any worker think about content.

African Announces Details Of New 3-D Video System

A NEW 3-D SYSTEM for making video movies has been perfected by Neal DuBray in South Africa. In describing it to us he says any camcorder and TV can be used with no adjustments or alterations.

He says he has prepared a kit that describes the process fully with explicit directions and diagrams. All materials are easy to acquire except front surface mirrors but he offers sources for that item. Regular mirrors will work, he says, but the front surface kind is better.

His description did not indicate if glasses or eye pieces of any kind are required to view the picture.

Full details can be obtained from DuBray at 8 Marchant Way, Taybank, Port Elizabeth 6001. Mention of this notice will be appreciated.

ENTRIES

Continued from page 1

England takes the top award of \$500 cash, a Ten Best, Best Story, Best Club Production and Best Foreign Entry.

Second Place and \$300 goes to Andrew Bloom of New York City, and to Atlanta, Georgia, and Third Place goes \$200 for David Zeiger.

Five screenings of festival winners have been scheduled for September and October. Times and locations are listed on page 3.

The 67th Festival next year will be held in Victoria, B.C., Canada. Entry forms should be ready in May. The closing date has not as yet been announced.

ACADEMY'S PURPOSE

The Academy of Motion Picture Arts and Sciences dates from the early 1930s. Its purpose was to improve theatrical motion pictures.

"Cinemagic" Gives 1920s Scene Modern Film Look

In Woody Allen's recent film "Bullets over Broadway", he wanted a scene of Times Square as it was in the 1920s. The only stock footage he was able to obtain of that area shot in the 1920s wouldn't match today's modern film look. And, of course, it was in black and white. In order to get what he wanted he had the old shot cleaned thoroughly, scratches removed, then de-grained and re-grained with modern film grain because the old grain of the 1920s was very large and not like that in film today. Modern color was then added. The "colorization" process developed by Ted Turner was not used as it was too weak and would not match modern film. Woody had Cinesite of Hollywood add color through their "contemporizing" process which gives more saturation. The result makes the finished scene look like it was recently shot on color film. Audiences little realized what they saw.





AMERICAN INTERNATIONAL FILM & VIDEO FESTIVAL



66th Consecutive Competition

1995 FESTIVAL WINNERS

CLASS A

FIRST PLACE \$500 cash **TEMPTATION**

by the Finchley Cinevideo Society, London, England

SECOND PLACE \$300 cash **VOICE MAIL**

by Andrew Bloom, New York, N.Y.

THIRD PLACE \$200 cash **DISPLACED IN THE NEW SOUTH**

by David Zeiger, Atlanta, Georgia

THE TEN BEST (in alphabetical order)**ADDICT, THE** by Vincent Mierlak, Brooklyn, N.Y.**AUTUMN COMES TO SOUTHERN ONTARIO,** by John J. Carey, Burlington, Ont. Canada**BALLAD OF ARCHIE FOLEY - HE PLAYED IT BY EAR, THE** by Marilyn Kraemer New York, N.Y.**DESPERATE MEASURES,** by Tom Robotham Boston, Mass.**DISPLACED IN THE NEW SOUTH****GASPING FOR AIR** by Leslie Bishko, Burnaby, B.C., Canada.**RUSSIA** by Ray Marr, Dallas, Texas.**SHADES OF GRAY** by Dale E. LăWhon, Newberg, Oregon.**TEMPTATION**
VOICE MAIL**THE HONORABLE MENTIONS****BAGEL AND LOX** by Jeffery Janger, New York, N.Y.**DESSERT** by Daniel Cobbett, San Francisco, California.**GOD'S TROMBONE** by George Kachadorian, Woodstock, Vermont.**GREETINGS FROM OUT HERE** by Ellen Spiro, Chicago, Illinois.**NOTHING** by Evan Aaronson, Los Angeles, California.**SHEEP'S MEADOW** by Brooke Smith, New York, N.Y.**STRANGE LEGEND OF ST. DESMOND AND THE DRAGON, THE** by Dean Pittsinger Astoria, New York.**TWENTY YEARS THE CYPRIOT CRISIS** by Varnavas Zagaris, Claremont, N.H.**WHIRLPOOL** by John J. Carey, Burlington, Ontario, Canada.**WILLING PARTNERS** by the Westcliff Film and Video Club, Essex, England.**SPECIAL CREATIVE MERIT****CLASS CONFLICT** by Joshua Rosenbaum, Bethesda, Maryland.**OFFERING (The Sacrifice)** by Farzad Karmi, Orlando, Florida.**STRAIGHT AGENDA, THE** by Jacqueline Turnure and John Binninger, San Francisco, California.**WIND/WATER/WINGS** by Barbara Klutinis, San Francisco, California.**FESTIVAL FACTS**

| | |
|-------------------|-----|
| TOTAL ENTRIES | 254 |
| FOREIGN COUNTRIES | 9 |
| FOREIGN ENTRIES | 24 |
| ENTRIES ON TAPE | 97% |
| 16mm FILMS | 5 |
| S-8 FILMS | 3 |
| FICTION (DRAMA) | 135 |
| DOCUMENTARIES | 76 |
| EXPERIMENTAL | 29 |
| ANIMATION | 5 |
| OTHER | 9 |

CLASS A WINNERS

The winners in Class A (non-commercial) are listed on these two pages. The names of the winners in Classes B and C had not arrived by press time. They will appear next issue.

THE SPONSORED AWARDS

Stuart Dabbs Memorial Award sponsored by Rose Dabbs for the Best Creative Picture, **SPEAKEASY - WOMEN TALKIN' MOSTLY 'BOUT MEN** by Bridget A. Murnane, Cambridge, Mass.

Animation Award for best animation, sponsored by Nellie Nash, **THE BALLAD OF ARCHIE FOLEY - HE PLAYED IT BY EAR.**

FESTIVAL Continued from page 1
ceived compared to only 76 documentaries.

We also noticed an upsurge in experimental entries with 29 in that genre.

Most indicative trends are in the serious works of fiction, and of documentaries with social themes. Both are on the rise. We noticed a definite decline in travel, comedy and nature subjects.

Class A (non-commercial films and videos made with no intention of monetary gain) led with 117 entries. College students were quite active with 82 submissions.

While video led at 97% it should be remembered that many of the more serious videos were copied from a film original and submitted in video form for the pre-judging.

The state of California sent 66 entries yet none made the top ten. New York's 46 entries had three in the top ten.

Although work by young students (high school, grade school)

Story Film Award for the best story film, sponsored by Irene and Howard Lewis, **TEMPTATION.**

Editing Award for the best editing, sponsored by Erma and Jack Ruddell, **TEMPTATION.**

Humorous Award for the most humorous entry, sponsored by Charlotte and Sid Laverents, **VOICE MAIL.**

OTHER SPECIAL AWARDS

Best Cinematography **DESPERATE MEASURES**

Best Club Production, **TEMPTATION.**

Best Documentary **DISPLACED IN THE NEW SOUTH.**

Best Nature Entry **AUTUMN COMES TO SOUTHERN ONTARIO.**

Best Experimental Entry **GASPING FOR AIR.**
Best Travel Entry **RUSSIA.**

is on the rise nationally, only seven videos were received from that group. Probable cause is our publicity did not reach the lower school level. Our publicity this year was widespread and effective, resulting in the record number of entries.

Quality of work, as usual, ran from excellent to awful, the latter outnumbering the former and indicating many workers need to study the basic principles of good movie making and take a more serious approach to their efforts if they want their work to win festival awards.

THANK YOU, MR. CHINAMAN

Centuries ago the Chinese invented some good advice for movie makers long before video was known when someone wrote "One Picture Worth A Thousand Words."

Picture makers today would do well to remember that proverb. One short scene often tells more than an hour of dialog.

Documentary Guidelines

A documentary is an observation of, and a comment on, reality. At best it is a drama of the ordinary as opposed to a drama of the extraordinary. It's camera replaces the human eye for those who cannot visit what is happening, nor comprehend the importance of what they see.

A simple documentary is a matter of superficial recording. A serious documentary goes deep, needs much thought, planning and early preparation.

There are many basic essentials to a good documentary. Here are 10 of them:

1. **Subject.** The most effective documentaries deal with a timely subject. Immediacy is important. What happened yesterday is history. A good documentary is NOW.

2. **Definite Goal.** What is the overall objective of the production?

3. **Introduction of subject.** The audience must be introduced to the subject and the purpose of the film. Both must be made clear early.

4. **Place.** It must be established to the audience where the subject is involved and any other essential introductory information.

5. **Immediacy.** Concentrate only on what is happening at the present time

6. **Visual images.** Plan on telling the story with visual images as far as possible.

7. **Emphasis.** Certain portions of the production will need more emphasis than others. Plan where and how to emphasize the important points.

8. **Narration.** Consider how narration will be used. It must be kept to a minimum giving preference to visual images. Use commentary to tell only what the visuals cannot say.

9. **Avoid interviews.** They have no visual action, often let the show seem to drag. Necessary verbal comment should only be in the narration.

10. **Editing.** Normally not much is needed. Pacing can be slow. Sequences must be long enough to present the message clearly. Montages and fast cutting may be self-destructive, are rarely used in a good documentary.

Industry Advantages In Use of New Digital Disc

THE MOVIE INDUSTRY and the video industry are both forcefully behind the move to perfect the Digital Video Disc and the equipment to play it. At least two manufacturers are working on the project.

It will replace tape and the VCR with a silver 5" disc much like the present CDs.

Why? There are three primary reasons:

1. Since the disc will be digital it cannot be copied. Piracy will vanish.

2. Each movie on disc will be accompanied with a card serving as a key needed to play the disc once, or more, times. The card will be used to impose a wide range of restrictions on the use of the disc.

The picture quality will surpass even the best laserdisc as used today.

The concept has been around since 1980. The disc is in code, the card unscrambles it. In a sense the card is a license and is controlled by the picture maker.

The Hollywood Digital Video Disc Advisory Board composed of film industry executives has been formed to make sure the new system contains:

1. A disc capable of holding a full length feature film.

2. It must provide wrap-around sound.

3. It must have multiple language and multiple-screen-size capability.

4. It must possess a parental lock-out device.

5. It must employ a copy protection system.

The two discs now under way are scheduled for debut in 1996. No estimate has been made as to when the gear for playing the discs will be on the market, nor any estimate of how long it will take for the public to flock to the new system.

BUCHANAN SAYS A VAST DIFFERENCE

James Buchanan said it first, and advanced as well as beginning workers should keep it in mind and never forget it: *There is a vast difference between taking movies and making movies.*

FESTIVALS & COMPETITIONS

| YEAR | CLOS DATE | FESTIVAL NAME AND ADDRESS | OPEN TO | SUBJECT | FORMATS | TIME LIMIT | ENTRY FEE | AWARDS | SHOW DATES |
|------|-----------|---|---------|---------|------------|------------|------------|--------|-------------|
| 36th | 9/1 | BRNO SIXTEEN, Kulturni a Informacni Centrum Mesta Brna, Radnicka 4, 658 78 Brno, Czech Republic | ABC | F | HJK MN | 30m | \$12 | TVW | 10/20-22 |
| 4th | 9/1 | NOMAD VIDEO FESTIVAL, P. O. Box 161, Port Townsend, WA 98368 | ABD | G | MN | 15m | None | None | Oct= |
| 18th | 9/10 | TOKYO VIDEO FESTIVAL, 41 Slater Drive, Elmwood Park, N.J. 07407 For more info (201) 794-3900 | ABC DE | G | MNK | 20m | N/A | TUV | 11/95 |
| 37th | 9/15 | BILBAO INTER FESTIVAL OF SHORT FILMS, Apartado de Correos 579, 48009 Bilbao, Spain | N/A | G | JMK | 30m S | N/A | TU | 11/27-12-2 |
| 19th | 9/15 | CAIRO INTERNATIONAL FILM FESTIVAL, 17 Kasr El Nil Street, Cairo, Egypt | AD | G | JK | N/A | None | U | 11/27-12-10 |
| 25th | 9/15 | CERTAMEN INTERNATIONAL DE CURMETRATGES, Apartat de Correus 286, 08911 Badalona, Spain | ABCD | G | HJKM NOP | 30m | None | UV | 10/15-31 |
| 5th | 9/15 | CONCURS INTER. CINEMA & VIDEO FOTO-FILM NAVAS 08670 Navas, Esglesia, 11 Barcelona Spain | ABCD | G | HM | N/A | N/A | U | 10/11-15 |
| 34th | 9/15 | GOLDEN KNIGHT FILM/VIDEO FESTIVAL, Malta Cine Circle, Box 450, Valletta CMR 01, Malta | ABC DE | G | HJM NOP | 30m | \$16 Y | UV | 11/23-25 |
| 5th | 9/15 | LOUISVILLE FILM/VIDEO FESTIVAL, 2337 Franklin Avenue, Louisville, KY 40206-2467 | AB DE | G | JKLM | None | \$10 Y | T | 11/1-4 |
| 3rd | 9/22 | BARCELONA FESTIVAL OF INDEPENDENT VIDEO, Centre de Cultura, Montalegre, 5, Barcelona, Spain | A K | G | PAL Y | N/A | N/A | T | 1/23-27 |
| 22nd | 9-29 | FESTIVAL SUPER-8 ET VIDEO, DE BRUXELLES, 12, rue P. E. Janson, 1050 Bruxelles, Belgium | N/A | G | FKMN | N/A | N/A | N/A | 11/7-12 |
| 35th | 10/1 | FESTIVAL MONDIAL DU CINEMA DE COURTS METRAGES, 5 rue Nokin, 4520 Antheit, Belgium, | ABC | G | HJ | 30m | \$15 | UV | N/A |
| 4th | 10/1 | VIDEO TUSCULUM SMALL FORMAT VIDEO FESTIVAL, Box 5683 Tusculum College, Greenville, TN 37743 | ABCD | G | MNP | N/A | N/A | TV | N/A |
| 20th | 10/2 | INT'L SHORT FILM FESTIVAL OF MONS - BELGIUM 106, rue des Arbalestriers, 7000 Mons, Belgium | BCDE | G | JMN DPK | 30m | \$20 | TUV | 3/16-19 |
| 25th | 10/6 | AUSTRALIAN INTERN. WIDE SCREEN FESTIVAL, Box 292, Mooroolbark, Victoria 3138, Australia | A | F | WIDE SCRIN | None | NONE | U | 10/21 |
| 14th | 10/10 | MONTREAL INTERNATIONAL FEST. OF FILMS ON ART 640 St. Paul W. #406, Montreal H3C 1L9 Quebec | ABDE | F | JKM | N/A | \$35 | TU | 3/12-17 |
| 15th | 11/10 | THOMAS EDISON FILM/VIDEO FESTIVAL, Media Arts Dept. 203 W. Side Av., Jersey City, NJ 07305 | ABD | G | HJKM | 100m | \$35 Y | TV | JAN 1996 |
| 4th | 12/1 | MONTREAL INTER. SHORT FILM FESTIVAL, 4205 St. Denis #326, Montreal, Que. H2 2K9, Canada | AC DE | G | HJK | 35m | \$30 | TV | 3/25-31 |
| 1996 | | | | | | | | | |
| 1st | 1/1 | FLIGHT FILM FESTIVAL, Museum of Flight, East Marginal Way So., Seattle, WA 98108-4097 | ANY ONE | F | JKMN | None | \$25 \$10Y | V | 4/26-28 |
| 20th | 1/1 | ATLANTA FILM/VIDEO FESTIVAL, 75 Bennett St. NW Suite N-1, Atlanta, GA 30309 | ABCD | G | JKL MO | N/A | N/A | TVW | June |

N/A Not Announced or Not Available

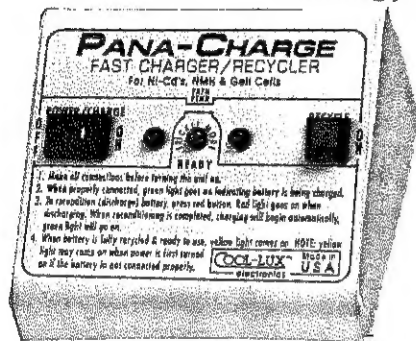
| | | | | | | | |
|-------------------|---------------|--------|---------|---------|--------------|----------------|----------------|
| A Non-commercial | D Independent | G Open | K Other | N S-VHS | Q Invitat.1 | T Cash | W Other Awards |
| B College Student | E Commercial | H S-8 | L 3/4" | O 8mm | R Regional* | U Trophies | X Approximate |
| C Hi Sch Gr Sch | F Restricted | J 16mm | M VHS | P Hi8 | S Exceptions | V Certificates | Y It Varies |

WHAT'S NEW?

New Charger Makes Video Batteries as Good as New

It is said improper charging is the reason camcorder batteries go bad. The Cool-Lux Company decided to change that.

They developed a new charger based on the latest technology and



have now introduced their Pana-Charger which makes old, exhausted batteries as good as new.

It completely wipes out old destructive Ni-Cd memory, then discharges batteries to a safe level. Working through a specially designed computerized slope-sensing network, old batteries are made new again. Average charge is under 2 hours.

Available in different voltages and costing less than two replacement batteries, the charger can also be used on all Ni-Cd batteries in cellular phones, laptop computers, power tools, and many other battery applications.

The address: 409 Calle San Pablo, Camarillo, CA 93012.

NEW 640 FILM FROM KODAK

Eastman Kodak has just announced the world's fastest film. It is rated at a speed of 640 and is intended for TV production.

Known as EXR PRIMETIME 640T, it is currently available only in 35mm, but will be offered in 16mm if the demand develops, Kodak said.

It requires far less light than any previous emulsion and captures detail in both highlight and shadow areas. Fill light is seldom needed. Color is described as so near natural that little, if any, color correction will be required.

B&H VIDEO CATALOG

If it pertains in any way to video, it can be found in the latest catalog issued by B&H of New York City.

This 174 page "Sourcebook" includes any item a videographer needs, and the descriptions are in themselves an education. The company's address: 119 West 17th St., zip 10011.

MUSIC BY THE MONTH

Well, not exactly. Actually it is every other month. Subscription price covers the delivery of six CDs per year of music suitable for films or videos.

The CDs can be purchased separately and previous releases are available. A catalog describes the content of each disc.

They are currently priced at

\$48. The music is for the unlimited use of the buyer only. Each disc contains 10 to 15 compositions 3 to 7 minutes and the quality is excellent thanks to digital recording. Details from The Music Bakery, 7522 Campbell Rd, #113, Dallas, TX 75248-9786.

ELECTRONIC STORYBOARD

Scripters wanting to storyboard their work but cannot draw will welcome StoryBoard Quick, a device for creating story boards on a computer screen.

Produced by the PowerProduction Co. of Hermosa Beach, CA, it allows the user to simply point-and-



click to place built-in characters in a scene. A second click will turn the character in any direction.

Zooming will resize characters, props and locations.

A "zoom tool" creates long shots, close-ups, changes aspect ratios including wide screen. Arrows, overheads and director's tools show camera motion.

The screen can be divided into several scenes showing sequence order.

The device works well with Macintosh and requires additional software. An additional character library is available.

Two Companies Making Thin TV Wall Screens

IT'S CRAZY! We prepared a story for this issue on a new TV screen so narrow and lightweight it could be hung on a wall. It was a rumor we were not able to confirm so we scrapped the story.

Now we find it is a reality, that both Sony and Mitsubishi are perfecting just such a screen. It is based on a new technology which Sony calls "Plasmatron."

Mitsubishi is keeping their details secret but Sony says the new process, called Plasma Addressed Liquid Crystal (PALC), results from passing voltage in a tube filled with high pressure gas. With PALC the plasma is used as an electronic switch and has similar functions as a three-terminal active component such as a transistor.

Sony's prototype is a 25 in. diagonal and measures 23.7 in. wide, 15 in. high, and 0.1 in. thick. It weighs 3.7 pounds and has 768 (trio)x 448 (line) pixels, a contrast ratio of 50:1 and offers 260,000 colors.

Large screens will dominate, intended for industrial uses at seminars and sales meetings. Priced at \$7000, the cost is expected to drop rapidly as soon as home theater buffs discover the new screen's merits.

Their light weight, making them easily carried to a screening, plus the bright image and superior color should create a sudden demand. "This is first generation technology," said Paul Merenbloom, a Minneapolis technology analyst. "Compare it to the initial launch of color TV. It was expensive yet everyone wanted one. They had a lot of room for improvement which developed over time. This new screen is at that point today."

Sony continued: the technology is an active matrix system separately addressing each pixel of the liquid crystal resulting in a large array of colors, high picture quality and high contrast. A backlight is used as the light source that reproduces the picture.

Each single plasma line corresponds to a single plasma channel and the entire picture is composed of about 450 plasma channels thus suitable for giant screens.

Mitsubishi announced they expect to have their screen on the market in 1997. Sony did not give any estimate as to when theirs might be ready.